

## Quebec Opposes Juvenile Ban

### Fear Arthur Lee Air Crash Victim

Well-known in Canadian film circles, Arthur Lee, 49, associated with Oscar Hanson of Pioneer Films, Victoria street, in the importation of British films into the United States and Canada, and partner in the Canadian franchise of Monogram, has been listed as "not identified as a survivor" of the Pan American Airways' Yan-  
(Continued on Page 2)

### Ask Juve Ban In Manitoba

A special committee of the Manitoba Legislature, sitting in Winnipeg, listened last week without decision to the pleas of a special group of citizens that juveniles under 14 be barred from motion picture theatres. The meeting marked the reopening of the battle, postponed late last fall, be-  
(Continued on Page 2)

### Form Western Branch Of Pix Pioneers

K. M. Leach has organized a Western branch of the Canadian Motion Picture Pioneers, which will meet in Calgary. There are eight old-timers on hand: Peter Egan, secretary; Walter Wilson, Alex Entwistle, Roland Kell, Sam Tyler; Leo Mahar and Vernon Skorey.

### Kaufman Snags Dates For 'Silver Skates'

Harry A. Kaufman, general manager of Monogram in Canada, has closed deals for "Silver Skates," Mono's ace ice spectacle, with Famous Players, 20th Century Theatres, Premier Operating and Odeon Theatres. Film will bow in at the Princess, Montreal, after being campaigned with skating clubs, etc.

### Catholic Group's Resolution Pays Tribute to Motion Pictures

The broad view of the Federation of Catholic Charities, Boys' Bureau Department, may be responsible for a future change in Quebec laws, which prevent the admission of children under 16 to theatres accompanied by adults or otherwise. It may also help stave off similar legislation in Manitoba, now being asked for by a group there and which is being fought by theatre men.

#### Anyway, It Had A Happy Ending

An exchange man, it was told during a recent confab, had agreed with an exhibitor that if the receipts reached a certain sum the theatre would hold over. The exhibitor checked the boxoffice close to closing time and was convinced that the holdover was out.

Imagine his surprise when he learned that last minute business was enough to exceed the agreed sum. The exchange man dropped in that night and the holdover was settled.

It wasn't till later that he learned what happened. The exchange man had questioned the cashier and, finding the receipts \$19 short of the necessary sum, pushed \$20 through the boxoffice window!

### 'Bell Tolls' Not Influenced by Franco

The wide controversy as to what extent the protests of General Franco's envoy influenced the final cut of Paramount's "For Whom the Bell Tolls" will be dispated somewhat by the latest statement from the studios.

B. G. De Sylva of Paramount admitted that a copy of the script had been shown to Franco's envoy at his request. The latter made some recommended changes but Paramount ignored them, going ahead in its own way.

### Thanks Industry For Russian Aid

The Canadian Motion Picture Industry, along with the Press and Radio, received the thanks of the Canadian Aid to Russia for its great help in a letter from J. S. McLean, chairman of the National Committee, to J. J. Fitzgibbons, in charge of public relations for Canadian Motion Pictures War  
(Continued on Page 3)

### Cobalt Back to Life

The government's decision to reopen 35 mines in the Cobalt area will put that town and Halleybury back on the map. The Classic, Cobalt, and the Strand, Halleybury, have been open on alternate nights and will go back on a full-time schedule.

### Eves Married

Bob Eves, formerly of Famous Players, was married recently to Miss Margaret Owen of Toronto.

## Ottawa Fire Handling Wins Press Praise

The ability of theatre management to safeguard patrons in case of fire was proved sharply in Ottawa last Thursday and the manner in which the staff carried out its work and the emptying of the house won deserved editorial tribute from the Ottawa Journal.

The theatre affected in this case was the Rideau, from which 1,000 patrons were ushered promptly and smartly during a \$25,000 fire in a business block.

The question of fire safety in theatres has been a highly important one at all times and came sharply into focus recently because of the great Boston fire tragedy and a similar one almost immediately afterward at a hotel in St. John, Newfoundland, at which

99 servicemen lost their lives.

Since then government men and motion picture officials have examined and re-examined the whole picture. In Ontario the provincial Motion Picture Bureau, under Chairman O. J. Silverthorne, has undertaken a painstaking recheck of all fire hazards.  
(Continued on Page 3)

### Joe Polakoff to Navy

Joe Polakoff, Columbia booker, has joined the navy. That's two of Lou Polakoff's boys in sea blue.

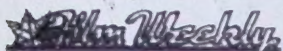
**It's a Sleeper!**

RELEASE! Esquire has given the trade moneymaking hit after hit. Book Now!

"THE COMMON TOUCH" went quietly into the Eglinton Theatre, Toronto, steamed up to a GREAT WEEK and BOARED into a HOLDOVER! . . . WATCH IT! . . . Yes, it's an ESQUIRE

(adv't)





Vol. 8, No. 10 March 3, 1943  
H.Y.E. BOSSIN, Managing Editor

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## 'A Safe and Orderly Exit'

That's the heading the Ottawa Journal used to introduce an editorial of gratification over the fine manner in which fire danger was averted at the Rideau Theatre. It is important that the motion picture industry retains the confidence of the patrons that the theatre is a safe place to go, a difficult thing to maintain in the face of the tragic fires of recent date. Said the editorial:

A fire broke out on Wednesday evening next door to Ottawa's Rideau theatre, where 1,000 persons were enjoying a film program.

The manager of the theatre told his patrons they were not in any danger but it was considered wise to empty the building. The emergency doors were opened, attendants directed proceedings, and in a few minutes all these hundreds of men and women were outside. There was not the least sign of panic, no shouting or crowding. Actually the theatre was not damaged, and nobody would have come to harm had the crowd remained inside, but the precaution was wisely taken.

Here was a situation which had the elements of tragedy—remembering the night club fire in Boston, and the Newfoundland catastrophe, one realizes what could have happened. Thus the incident demonstrates again the extreme importance of prompt and intelligent handling of such a crisis. Here the manager and staff of the theatre put into action plans carefully made for just such an emergency, the crowd co-operated fully, and because all concerned showed presence of mind a potential tragedy became a well-organized fire drill.

Another item dealing with the same situation which appeared in the Ottawa Journal under the heading, "Theatre Notices Prove Their Value" was:

"In case of emergency, trust the advice of our staff; they are trained in the interests of your safety," is the advice being run currently on the screens of many Ottawa theatres. Proof of its worth was seen when fire swept through the block adjoining the Rideau Theatre, 160 Rideau street, Wednesday night. Members of the staff were at their posts when news of the fire was given the audience and within a few minutes the building was emptied in good order. The special precautions are due to the tragic outcome of the recent fires in Boston, Mass., and St. John's, Newfoundland.

## Fear Arthur Lee Air Crash Victim

(Continued from Page 1)

kee Clipper crash in Portugal.

Mr. Lee is believed to have been on his way to England to collaborate with Sir Alexander Korda on a film now in production in London. While officially a resident of Harrison, N.Y., Mr. Lee has a summer home near Parry Sound, Georgian Bay.

Born in New York City, he became associated with the motion picture industry in 1912 and a year later joined General Film Co., Montreal. Later he was appointed manager of the special feature department of the firm. His son, William, is a sergeant gunner overseas with the RCAF, and a daughter, Miss Betty, is attending Edgewood Park Junior College, Brier Cliff, N.Y.

## Ask Juve Ban In Manitoba

(Continued from Page 1)

tween the group, whose spokesman was A. V. Pigott, prominent educator, and E. K. Williams, acting for the motion picture industry.

When asked by a member of the committee why the choice of pictures couldn't be left to the parents, Mr. Pigott answered that they could not be relied on to interest themselves in the matter.

Mr. Williams, in expressing his confidence in parents' ability to choose pictures for their children, pointed out that the proposed regulations would move children out of range of the screen's inspirational war effort messages. The present provincial censorship, he asserted, took care of things satisfactorily.

## Quebec Resolution

(Continued from Page 1)

marly due to the entrance into the picture of new forces growing out of war. On the contrary they are merely the persistent and costly results of basic community disorganization which has been little affected except to be made somewhat more acute either by war or depression. The Motion Picture Act of 1923 is one example.

"The Motion Picture question is a social problem which touches every one of us. A critical and complicated situation, which by concerted thought and effort we must try to solve.

"Previous to the Laurier theatre catastrophe, thousands of children attended the motion pictures regularly. After the catastrophe, a law was passed excluding all children under 16 years of age. Did the people responsible for passing this law consider what amusement those children would have in the replacement of the movies? Were they conscious that by passing such a law they went from codding to severity, without hitting a happy medium? Did they realize that the familiar but true saying 'When you open one door to enjoyment and healthy pleasure you close a dozen avenues to sin and shame' would be reversed? Did they visualize that this law as it exists would encourage disrespect for the civil law and encourage children to frequent certain restaurants and other questionable resorts? Do our citizens realize that there are at least 300 theatres in the province where films are shown that charge a fee, are fire-traps and lack proper supervision? Are they aware that the showing of certain types of pictures in what are known as high delinquency areas is in some measure like selling whiskey to restricted individuals against which there are justly severe laws and heavy penalties?

"The points upon which every one of us whether as parent or as taxpayer urgently desires information are:—What are the movies likely to do to my child? How are they likely to affect, if at all, the children and young people of our country, the parents and citizens of the future? What influence will they bring to our homes, into the great majority of homes in our country? Are they in their present form an asset or a liability to the progress of our national development and consciousness?

"In brief the answers to those questions are:—bad movies are occasions of sin, they seduce young people along the ways of evil by glorifying the passions; they show life under a false light; they cloud ideals; they destroy pure love, respect for marriage and affection for the family. They are capable also of creating prejudices among individuals, mis-

understandings among nations, among social classes and among entire races. Good motion pictures on the contrary are capable of exercising a profoundly moral influence upon those who see them. In addition to affording recreation, they are able to arouse noble ideals of life, to communicate valuable conceptions, to impart better knowledge of the history and beauties of our own and other countries, to present truth and virtue under attractive forms, to create at least the flavor of understanding among nations, social classes and races to champion the cause of justice, to give new life to the claims of virtue and to contribute positively to the genesis of a just social order in the world.

"The last question. Are motion pictures in their present form an asset or a liability to the progress of our national development and consciousness? The answer is:—As the law now exists in this province, the motion picture is a liability detrimental to the welfare, health and education of many children. If the law is rigidly enforced it will continue to be a liability with far reaching effects due to the reaction at 16 years of age. (The less experience the audience have the less selective they naturally are.)

"If a motion picture can change sympathies and attitudes and affect conduct, it becomes of enormous importance as a factor in our education, in our standards, in all the social fabric of our lives. So important does it become that if it falls short of the best and highest quality attainable, the entire country should feel instantly moved to eradicate whatever defects it carries, in view of its influence upon the young, and to make it as nearly perfect as human agency can. It becomes therefore a matter of fundamental and critical importance to parents of the land that what their children see should build up rather than break down the principles of conduct. The movies are a school, a school of conduct, a sort of supplementary system of education and if the movies are that they cease to be nobody's business. They are a school system virtually unlimited. They could be an immense and unprecedented instrument of culture. Whenever what is called a good picture is produced, evidence is plentiful to show that those who see it, notably the young, are instantly affected by it.

"We believe in high standards of living. We believe in sanitation, in pure food, in pure milk, in the best obtainable hygiene instruction and education for our children. Is it possible that the color and content of their minds is a matter of indifference to us? We pay for

(Continued on Page 1)



March 8, 1943

COAST-TO-COAST COVERAGE

Vol. 8, No. 10

# 'Hitler's Children' Top Drama

## Fire Handling Wins Press Praise

(Continued from Page 1)

ordering an okay of all halls and the issuance of a safety trailer, which, as the Ottawa Journal pointed out, proved its value over and over again. Famous Players and other circuits, as well as the Motion Picture Theatres Association of Ontario, have issued bulletins of instructions on how to deal with or prevent fires.

The story of the handling of the fire in Ottawa, as it affected the theatre, was told by the Journal in this way; after it revealed that Constable John Vaughan had warned Mr. Stevens, manager, of the fire:

"The latter used a public address system to tell the capacity audience that there was a fire up the street, and not to be alarmed if they smelled smoke in the theatre. He asked any persons who wished to leave to do so quietly. A few minutes later, when the fire had reached a stage where the glare lit the street, he posted his four ushers at the emergency exits and had the doorman, James Stack, open the front entrances. Then he told the audience that though there was no immediate danger from the fire, it was deemed advisable for them to leave the theatre quietly.

"I was really proud of the way my boys handled the situation," said Mr. Stevens afterward. "Each usher stood at the door, cautioning the people to take their time and telling them they were not in danger. There was absolutely no rush or panic. They just stood up and put on their coats and hats and went out as though it was the end of the picture."

"Two women were the only people in the entire audience who attempted to hurry. They were stopped promptly by Constable Vaughan, who had remained in the theatre to assist Mr. Stevens in handling the crowd.

"Only four people wanted their money back, which was something unusual," Mr. Stevens smiled. "Within a few minutes the theatre was empty, except for the staff. Smoke was seeping in from the fire next door but the heavy fire wall prevented serious damage and not even the tons of water poured on the blaze came through into the theatre."

## PACKS REAL POWER FOR SCREEN AND BOXOFFICE

"HITLER'S CHILDREN"

RKO

(Running Time: 83 Minutes)

Edward A. Golden and RKO deserve more than the showmen's appreciation for creating, in "Hitler's Children," a film of unusual boxoffice power. They are entitled to the thanks of all who see things our way for their courage in tackling untried material of a type essential to any future account of the current struggle.

For it is from Youth that comes each new physical contribution to the struggle. It is the Youth of future generations which will benefit from the sacrifices of a free world. Today our Youth is led to public school and marches out of it to the training school. Our young men and women face the coming ordeal bravely and eagerly, with considerable understanding of why they must. But a picture such as "Hitler's Children" is a searing document that will drive away any youthful uncertainties.

What gives it such monumental meaning and such raw power? Possibly its essential honesty and the absence of cinematic shilly-shallying. Perhaps much of its strength derives from the fact that it doesn't glorify the life of youth here, leaving it up to the young people to recognize its value and defend it. Instead it shows what our enemies consider a suitable substitute.

The conclusions are thus left up to Youth. It is a compliment of the finest kind to those about to reach the age of self-expression in a complicated and dangerous world. It is a compliment that can win but one answer. Not that Youth has held back in even the slightest way. But if there was ever a document that can make conviction out of opinion, belief

out of uncertainty, it is "Hitler's Children."

"Hitler's Children" is from the book of the same name by Gregor Ziemer, whose revelations shocked readers on a large scale and deserved to be passed on to motion picture patrons. It stars Bonita Granville, Tim Holt, Kent Smith, Otto Kruger and H. B. Warner. It is cast to perfection, each player giving a fine performance, and boxoffice results of its showing to date prove the wisdom of its makers in not befogging the gold with an excess of personal glamor.

The film tells a simple story of two people ensnared in modern German life. Bonita Granville is the American girl, a defender of Democracy who, as a result of having been born in Germany, is subject legally to Nazi domination. A teacher in an American school, she meets Youth Leader Tim Holt when his troop attacks the American children.

Holt, who was born in America, is sold on Nazidom until its treatment of Granville, with whom he has fallen in love, caused him to see through it. In the end he tricks the Gestapo into letting him have a national hook up, denounces Nazidom and dies together with the girl.

Kent Smith, as an American professor, is superb. Otto Kruger, as a Gestapo chief, and H. B. Warner, as an uncowed clergyman, turn in excellent performances.

"Hitler's Children" takes hold of the imagination of the audience early and never lets up. Nor does it hold anything back. It's certainly one of the most explosive pieces of celluloid in a long while.

## Thanks Industry For Russian Aid

(Continued from Page 1)

Services Committee.

The Canadian Aid to Russia Fund received tremendous support, exceeding its original quota by more than double, and much of this was due to the fine work of theatre men from coast to coast. They got behind the Motion Picture Committee's drive, chairmaned by Herb Allen, in great style.

In a report issued to the press Mr. McLean wrote:

"Members of the National Committee of the Fund desire to express their sincerest thanks for the support received from Newspapers, Radio Stations, and the Motion Picture Industry in Canada. This support has been the chief factor in the success of the Fund. Nearly every leading Newspaper in Canada and both National and Private Radio Stations have given space and time unstintingly and without fee to the Fund. Managers of Motion Picture Exchanges and Theatres have been generous in donating films and the use of Theatres for the benefit of the Fund."

To Mr. Fitzgibbons Mr. McLean wrote, in part:

"An interim report of the Canadian Aid to Russia Fund has been given to the press today, and because of your generous support I felt I would like to send you a copy.

"When I called on you at the time the Fund was launched, there seemed no assurance of the phenomenal success which the appeal for Russia has met.

"Your response to our request for publicity was a most encouraging experience, and I shall always remember it with gratitude.

"The Red Army, of course, has been our most potent canvasser, but next to that was the publicity which we received from the Newspapers, the Motion Picture Industry and the Radio.

"Again, on behalf of the National Executive, I tender you our sincerest thanks."

## AN IMPORTANT QUESTION

### Have You Returned Your '10 Best' Ballots?



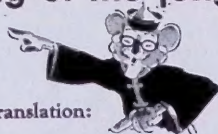
CHINESE EPIGRAM:

如以高聲叫喊為則

"If loud braying counted for anything—

林之王矣 驢將為山

"The ass would be King of the jungle!"



Dr. Lee-o's American translation:

# PICTURES, NOT CONVERSATION FROM M-G-M!

Completed and in production at the great M-G-M Studios in Culver City are the finest shows this industry has ever seen. With confidence in the future, with an enthusiastic willingness to go full speed ahead you can depend on the Friendly Company now and in months to come. With our first two groups giving a fine account of themselves at box-offices nationwide, with "Random Harvest" outgrossing "Miniver," look ahead with us and remember: "Not for just a day, not for just a season, but Always!"

## Metro-GOLDMINE-Mayer PICTURES IN PRODUCTION

**"PRESENTING LILY MARS"**

Judy Garland, Van Heflin, Bob Crosby & Band

**"ASSIGNMENT IN BRITANNY"**

Pierre Aumont, Susan Peters

**"THE HUMAN COMEDY"**

Mickey Rooney in Saroyan's *Book-of-the-Month Club* masterpiece

**"THE YOUNGEST PROFESSION"**

The Season's Surprise with top M-G-M names as Guest Stars

**"DESTINATION-TOKYO"**

Franchot Tone, Ruth Hussey, Gene Kelly

**"SALUTE TO THE MARINES"**

Wallace Beery

**"BEST FOOT FORWARD"**

Lucille Ball, William Gaxton, Virginia Welder, Harry James & Band

**"DR. GILLESPIE'S CRIMINAL CASE"**

Lionel Barrymore, Van Johnson, Donna Reed

**"PRIVATE MISS JONES"** (Technicolor)

Kathryn Grayson, Gene Kelly, Mary Astor, John Boles, José Iturbi

**"FACULTY ROW"**

Susan Peters, Herbert Marshall, Mary Astor

**"DU BARRY WAS A LADY"** (Technicolor)

Red Skelton, Lucille Ball, Gene Kelly, Tommy Dorsey & Band

**"CABIN IN THE SKY"**

Ethel Waters, "Rochester," Lena Horne, Duke Ellington & Band

**"SLIGHTLY DANGEROUS"**

Lana Turner, Robert Young

**"LASSIE COME HOME"** (Technicolor)

Roddy McDowall, Donald Crisp

**"AIR RAID WARDENS"**

Laurel and Hardy

**"BATAAN'S LAST STAND"**

Robert Taylor, George Murphy, Thomas Mitchell, Lloyd Nolan

**"ABOVE SUSPICION"**

Joan Crawford, Fred MacMurray

**"GIRL CRAZY"**

Mickey Rooney, Judy Garland, Tommy Dorsey & Band

**"SWING SHIFT MAISIE"**

Ann Sothern, James Cagney

**"I DOOD IT"**

Red Skelton, Eleanor Powell, Jimmy Dorsey & Band



## Notes From Chatham, Ont.

By HARLAND RANKIN

Mr. Montague of Alexander Theatre, Wallaceburg, is back on the job after an attack of the shingles.

The Ontario Motion Picture Exhibitors Association are planning their next meeting in Chatham, Ontario.

Mr. Vannie Chauvan of the Plaza Theatre, Tilbury, has recovered from an operation on his hand for blood poison.

Mr. Pat Drohan of the Capitol Theatre, Chatham, still is using his cane as a result of being hit in front of the postoffice last fall. But you can't keep a good Drohan down.

Mr. Harland Rankin had a good one on him the other night. When leaving the Centre Theatre and about to get in his car he found an orange parking ticket under his windshield wiper, so he put it in his pocket plenty peeved and rushed to the police station and presented it indignantly to the police officer in charge. The officer burst out laughing and said I'll be darned, this is good. It read: A Confidential Tip, Be sure and see MY SISTER EILEEN at the Centre next week, an hilarious comedy. It was the same size and colour the police put out, so Mr. Rankin settled for a pass.

During the month of January, Chatham has the most snowfall in twenty years. Many people have fallen.

The other day the Centre Theatre management received a call for a lady to be paged. It was refused unless it was most urgent, so we obliged and paged the lady and found no response. About ten minutes later we received another call, so we paged again. This time we got her. She came away from the phone and told us she would finish seeing the show, she might as well, her house just burned down.

In the last year the Centre Theatre has recovered nearly \$1,000 for its patrons. Our biggest find was a lady who had \$500 in a baking powder tin and let it fall on the floor.

It was near closing, she phoned her son-in-law who brought down a car load of relatives. The show was out by then and did they go to town. At last one whooped, "I got it, Grandma" and grandma: "God bless you dear!"—I guess so.

Another lady phoned from the bus terminal that she was about to buy her ticket and found her wallet missing. She told us where she sat and we located it and rushed it to the bus terminal. She said she had nearly \$10 in it.

One man brought his wife to the show after he had lost his week's pay. There was plenty of harsh talk. It was one case we couldn't help. We noticed her on the street a few days after with a black eye.



## Crime and Punishment

Stewart Gillespie of the Elgin, Ottawa, has a just claim against me. It has been some time since he switched posts with Bob Berezin, now of the Mark's, Oshawa. The boys, many insist, are the image of each other and plenty of people are still unaware of the change of managers, since they see the same face on entering the theatre. Recently, in error, I put Stewart back in the Mark's, Oshawa, while recording his activities in "What Did YOU Do?"

Stew, in a poem entitled "Look What YOU Did!," reprimands me. I am printing the poem to make the point that the punishment is greater than the crime:

Some people you meet are darn persistent  
In being very inconsistent—  
The perfect example of what I mean  
Can be found in Feb. 10 issue of your Magazine.

The "What Did You Do" column read,  
"Of the Marks, Oshawa"—when instead  
The Elgin, Ottawa, it should have reported;  
Your column certainly had facts "contorted"!

Now when Bob and Stew first switched places,  
T'was predicted there'd be confusion of faces,  
But as it's been months since the change occurred,  
It's a surprise that to you the fact's still blurred!

Now it doesn't matter if you mistake Bob for Stew—  
For they're both of Twentieth Century Crew—  
And we know that a plug from you is a Boost;  
But PLEASE put a guy in his proper Roost!!

## Somebody Had Ought to Tell Him

In answer to our request for his vote in the Canadian Film Weekly's poll of the Dominion's 10 best boxoffice attractions, we have received two ballots from Curly Posen, ex-conductor of the Casino Theatre orchestra and now manager of the Broadview. One ballot, a serious one, has been filed away with the many others pouring in.

According to the unserious one, Curley's choices of the 10 best pictures are: (1) The Sheik (2) The Sea Hawk (3) The Three Musketeers (4) Huckleberry Finn (5) Over the Hill (6) Perils of Pauline (7) The Kid (8) School Days (9) The Great Train Robbery (10) The Whiplash.

The 10 best boxoffice stars, according to the corpulent kibitzer, are: (1) Eddie Polo (2) Pearl White (3) Milton Sills (4) Rudolph Valentino (5) Tony the Wonder Horse (6) Ben Turpin (7) Tom Mix (8) Douglas Fairbanks, Sr. (9) Ruth Roland (10) Wellesly Barry.

Somebody ought to tell Curly about talking pictures.

## How About This One?

"Why do they call this K.P.?" asked one spud-peeling soldier of his partner.

"From the way that sergeant just looked at us," was the reply. "I guess it means 'Keep Peeing!'"

## He Was Right, Though

Newest of moron gags of the kind you hear everywhere now is about the fellow who bought a ticket, gave it to the cashier, bought another, gave that to the cashier and so on and on.

Finally the cashier said, "You only need one ticket to see the show. What do you keep buying them for?"

"I know," was the answer, "but the guy at the door keeps tearing them in half all the time!"



## PRC

Comes through with one of great pictures of the war!

## Corregidor

For the epilogue of this great picture Alfred Noyes, the English poet, has written the following poem, which appeared in the New York Times:

### CORREGIDOR

Men of the blood-red Rock,  
Corregidor;—  
The Rock, the living Rock,  
For which you died,  
Freedom still stands, enthroned  
above the war,  
No treacherous foe can scale  
that mountainside.

Your dying hands rebuilt above  
the world  
A fortress for the unconquer-  
able mind,  
A mountain with a sky of stars  
unfurled  
Above it, and a hope for all  
mankind.

Men of the Rock, far over sea  
and land,  
Your thunder-cloven crests  
once more grow bright,  
America, the torch in her right  
hand  
Re-crowned with fire, is mov-  
ing through the night.

America, by land and sea and  
air,  
Moves to her dead. Let all  
her foes beware!

### —COMING—

An Alexander Korda  
Production

## 'The Scarlet Pimpernel'

With Leslie Howard,  
Merle Oberon and  
Raymond Massey

## Producers Releasing Corporation LIMITED

Executive Offices:  
277 Victoria St., Toronto, 2, Ont.



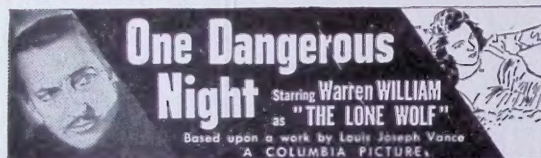
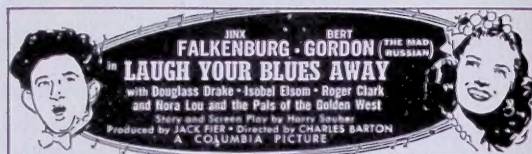
# COLUMBIA'S

## 'Bread' and 'Butter' PICTURES

Music —

Laughter —

Romance —



— Action

— Thrills

— Mystery

— Drama

— Espionage

— Timeliness



— Excitement

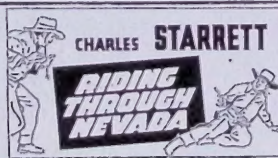
— Murder

— Comedy

— Thrill-Packed

— Vigorous

— Gun Blazing



Your Fellow Exhibitors All Agree

They Are "ACES" in Entertainment

# COLUMBIA PICTURES



# Quebec Resolution

(Continued from Page 2)

our school system. We pay for our water supply. We also pay for the motion picture. What would we say if any questionable character were to be allowed to come in suddenly and take charge of our children's schooling? Or if suspected water was even occasionally turned into our mains? What an outcry goes up if a milk supply in a town is suddenly discovered to be in the least degree tainted. If our children's minds are exposed to all chosen pictures, the effects are likely to leave undesirable imprints. If certain amendments are made, the motion picture will be an essential asset to post-war work. The motion picture has assuredly come to stay and since it is both recreational and educational, it is imperative that we as citizens use it in so far as it will help our children and abstain from it when it hinders them.

"The following are the suggested amendments to the Motion Picture Act of 1928. Whereas it is the opinion of the Boys' Bureau, of the Federation of Catholic Charities of Montreal that the Motion Picture Act of 1928 deprives children of enjoyable recreation and wholesome education and encourages disrespect for the civil law.

Whereas many of the halls and basements in which movies are shown lack the proper safeguards and supervision thus endangering the lives of youth.

Whereas the theatres in which motion pictures are given to the public are, provided with every facility for the safeguarding of the lives of those who attend them and are the object of rigid inspection by the government.

Be it resolved that the Boys' Bureau go on record as requesting an amendment of the law which will admit children 9 years of age and over to specially selected motion picture theatres on Saturdays and specified holidays between the hours of 9 A.M. and 2 P.M. Be it resolved that a board of censors, selected by the Catholic and Protestant Boards of public instruction, be authorized to classify motion pictures for children.

Be it resolved that the penalty for theatres violating the proposed amendment be a severe fine.

Be it further resolved that a copy of this resolution be sent to the Prime Minister of Quebec, His Worship the Mayor of Montreal and all the Service Clubs and other organizations interested in Youth."

# RED CROSS CAMPAIGN

March 1st — 31st

A National Committee has been formed in the Motion Picture Industry to assist the Canadian Red Cross in its annual campaign during the month of March. In this period the American Red Cross will also make its annual appeal.

The Committee will work in harmony with the nine Provincial Divisions of the Red Cross in whatever way seems most desirable. If Provincial Committees are necessary, these will be formed. Where local committees are desirable it is expected that theatre owners will organize to meet the need.

*The Personnel of the National Committee is as follows:*

TORONTO: T. J. Bragg, R. Bolstad, N. L. Nathanson, J. Earl Lawson, K.C., Gordon Lightstone and Herbert Allen. MONTREAL: William Lester and Hillis Cass. SAINT JOHN: F. G. Spencer and Lewis McKenzie. HALIFAX: R. S. Roddick and Thomas Courtney. WINNIPEG: Robert Hurwitz and J. H. Huber. SASKATOON: William Winterton. PRINCE ALBERT: P. W. Mahon. EDMONTON: Harry Freedman. CALGARY: V. M. Storey. VANCOUVER: L. I. Bearg and Charles Ramage. JOHN A. COOPER, Chairman.

Arrangements have been made for special news items in the News Weeklies during March, and a Red Cross Trailer has been prepared and will be distributed by the Exchanges from all six territorial distributing centres.

This advertisement is published with the compliments of the

## Canadian Motion Picture War Services Committee



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